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The Nishiki de Satsuma was a ware altogether too expensive to come into general use; much of it was made either for the immediate use of the Daimio or other high personages, or to form presents to men of exalted rank. Plain white satsuma was doubtless made for general use. By constant use it became richly though lightly colored, and one at all familiar with the first coloring of a meerschäum may form some idea of a bit of old Satsuma; and having used this comparison, it may be carried still further by adding that artificially colored or stained Satsuma recalls the appearance of a spurious or cheap meerschäum; indeed, the simile may be completed by stating that a good deal of pride is taken in the gradual coloring of a bit of Satsuma by constant use, and a peculiar yellow cloth is kept at hand to polish the glaze from time to time, very much as a smoker polishes his pipe.

Other provinces have at various times produced wares after the style of Nishiki de Satsuma. Space will permit only a passing reference to some of the more prominent of these. Reference has already been made to the plain white crackle of Buzen. An essay of white glazed and brocade-painted ware was made in Idsumi a number of years ago, but no success attended this venture, as the ware possessed none of the good points of either Satsuma or Awata. The clay was fine enough, but soft and of poor color, and the dull-lustred glaze was chalky white, and coarsely and unevenly crackled. Dr. Minpei, of Awaji, some sixty-five years ago, made a light crackled faience, with strong and bright-colored decoration in enamels and gold. While it bore some resemblance to Satsuma, it could not be confounded with it. Good pieces were superior to Awata of that date.

The group on page 45 contains examples of various ages of Nishiki de Satsuma. The hexagonal bowl nearly in the center of the group is from the collection of Ninagawa Noritane, and is the specimen figure in his work, and was believed by Ninagawa to date back to near the beginning of this century. It is thick and heavy, and has a delicious warm coloring from use and age. The decoration, though finely painted, is not specially good. The bowl bottom upward is also from Ninagawa's collection, and was supposed by him to be somewhat older than the other. The decoration is very rich, and the glaze is remarkable for the fineness and evenness of its crackle. The *te-buro*, or hand furnace, as well as the bowl to the left, and the teapot and bowl to the right, are excellent specimens of old Satsuma. The bowl in front and to the right is a remarkably beautiful example of the last of the genuine Satsuma. The little *koro*, or incense burner, in front, is interesting as representing the very earliest decorated Satsuma; its surface is quite glossy, and the crackle can only be detected by the aid of a lens. A similar specimen is figured in an unlettered and unpublished plate of Ninagawa's which was destined, with others, to form another part of his celebrated work. In Ninagawa's specimen a perforated top is shown, but the legs are broken away. In this specimen the legs are preserved, but the top is wanting.

THE Queen Regent of Spain is about to send a fan to the Duchess of Edinburgh as a souvenir of her visits to Barcelona and Madrid. "The fan is made of tortoise-shell, with the monogram of the Queen-Regent in brilliants and rubies. But its chief value is in the paintings done on it by the Spanish artist Melida. There are six pictures on the fan—three on each side. The first set represents two sailors, one English and the other Spanish, hoisting their respective colors from a Spanish balcony; a view of the harbor of Barcelona; and a most delicate representation of an old Gothic monument that the Queen and the Duchess visited together. The other side of the fan has the coat-of-arms of the Duchess, an Andalusian girl at her balcony, a Cordobese bandit—an allusion, perhaps, to the robbery of which the Duchess was the victim during her voyage from Cordoba to Granada."

## ITALIAN GILDING BY HEAT.

A NEW mode of transferring drawings and designs on to paper, parchment, leather, wood, silk or other stuffs comes to us from Italy. It is called pencil gilding because the work is chiefly executed by means of a hot, pointed metal instrument, which is used for fixing the precious metal on the foundation. This novel art enables us to ornament books, portfolios, leather bindings, chests, cushions, chairs and all sorts of furniture, and objects of luxury and use either with or without the addition of painting or embroidery, in a highly artistic fashion; and is moreover far better and more durable than any other old fashioned attempts at gilding by means of gold and bronze powder, mussel-shells, etc. The latter can never have the fine polish of the real gold used in pencil gilding; it also becomes dull and lacks the fine correct drawing belonging to our new method. Any one, who has tried it will perceive the advantage of the real leaf gold, both as regards appearance and its fusion with the foundation.

The main process consists of coating the object to be gilded with white of egg, placing leaf gold upon it, and then drawing, we might almost say impressing the pattern, laid over the gold with heated pointed metal pencils. The white of egg must be thinned with water—two parts of albumen to one of water—and well beaten for five minutes, then it can be smoothly spread on the material with a bit of sponge. Parchment, satteen, and cardboard or paper only require one coat of white of egg, morocco and other sorts of leather must have at least two, and be it remarked, that as with other sticky substances, the second coat can only be laid on after the first is quite dry. Calf leather immediately absorbs the albumen without leaving a trace of stickiness on the surface, and it is therefore necessary to brush the leather over with dissolved gelatine and when it is quite dry apply the white of egg. As a general rule it is also advisable to try the adhesive power of the foundation before beginning the pattern; this can be done by trial strokes with the hot pencil, which will soon show how many coatings of the white of egg are necessary to make the gold adhere to the surface. The worker must also bear in mind, that a close-grained hard material, such as fine satteen, requires a greater heat in the pencil and more pressure in working than needful with a soft foundation. As regards silks, if the gilding on them is to be durable they must be thoroughly impregnated



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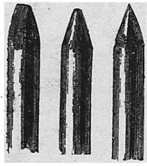
MISHIMA SATSUMA, BLACK ON WHITE.

with the adhesive preparation, and it is better to mix a little liquid glue or dissolved gelatine with the white of egg. And lastly to avoid making the silk unpleasantly stiff and thus depriving it of its original soft beauty, we would advise the worker to apply the stiffening only on the very pattern itself. To do this well, the traced pattern must be fastened with drawing pins over the silk, the outlines carefully gone over and the pattern partially lifted up, but not removed, lest in putting it on again the correct place be missed and the exact lines spoiled. Now coat over the inside of the sketch with a fine brush or quill pen, then put on the gold, replace the pattern over it, and begin to work with the hot pencils according to the following instructions. The same way of working applies to all stuffs, and of course demands the greatest accuracy. French varnish is used in place of white of egg for wooden surfaces, when it is dry strew it over with powdered resin, which can be procured at all bookbinders under the name of gilding powder, and then put on the gold leaf. As varnish is easily damaged and the warmth of the hand may affect it, it is well to let the working hand rest on a piece of cardboard.

Nor must it be forgotten that leaf gold is a most delicate thing to handle, it sticks to everything and is moved with almost a breath, consequently putting it on is no easy matter; and the foundation surface must first be thoroughly dry. For large pieces of work we would therefore advise the use of a gold-worker's cushion with protecting flap. This "cushion" consists of a strong

## THE DECORATOR AND FURNISHER.

board, about  $\frac{1}{4}$  in. thick, 10 in. long and 6 in. broad, covered with frieze and then soft leather, the latter is fastened round the edge of the board with strips of red leather nailed on, and serving the double purpose of holding the parchment screen—it measures 10 in. high and 16 broad. A gilder's "brush" is an equally necessary tool. After a portion of leaf gold has been cautiously lifted from the book on to the cushion, it can be cut with the gilder's knife, the blade of which may never be touched with the fingers and requires frequent wiping on the leather cushion. When using it the blade should also go under and equally touch the whole breadth of the leaf. The thin flexible steel is slipped under the gold to lift it from the cushion to the object it is intended to gild, and the gold is dabbed on with a bit of wadding—a soft camel's-hair brush is likewise often used for transferring gold leaf. If the whole leaf is needed at once it is comparatively easy to slip it out of the book direct on to the work and keep it in place by light daps with the wadding.



The traced pattern is now laid over the gold; the paper of the pattern should not be too thick, but yet strong enough to bear the pressure of the metal pencil without going into holes. Parchment tracing paper is good for the purpose; fine note paper, if strong enough, can also be employed; to make it smoother, it should be rubbed with a waxed cloth, linen saturated with wax. The drawing should be well secured to prevent it moving; drawing pins, paper clips and sticking the edges together are alike available means for this purpose.

All these preliminaries being concluded the real gilding begins. The pencils intended for the purpose are to avoid their too easily cooling, made very thick, there are three sizes, and two of each are necessary to keep them hot in rotation. The outline or stroke pencil for the lines and sharp edges is finely pointed; the dotting pencil has a broader point, and the third, which is chiefly used for large letters and filling up plain surfaces, has quite a butt end. The loose pencils are put into the holder with the ends extending two inches beyond it, and held over the flame of a spirit lamp until they are so hot as to hiss when in contact with anything wet. The ends can be pushed lower into the holder as convenient for working, and then the whole used as a pencil is in drawing, though the movement of the worker's hand should be rather slow and pushing, on account of the required gentle pressure. The heat causes a slight



ITALIAN GOLD WORK ON BOOK COVER.

melting of the under coating and consequent adhesion of the gold leaf. Strong and delicate lines are, as the case may be, produced by long or short application of the heat. They also depend on the thickness of the paper pattern. If the pattern be drawn on too thick paper, it is almost impossible to obtain fine lines. A ruler can be used where straight lines are required, and for curves and circles the compass may be pressed into service, but the end of the pencil will probably have to be filed down to fit the compass. The filling-up pencil requires some practice, the paper pattern must be held fast or it will slip away under the continued movement of the pencil going over and over every spot until not a gap remains. When the drawing is finished the pattern is carefully lifted up, at first only partially, to make sure of it being all complete; and this being the case, the pattern can be removed and superfluous bits of gold wiped off with a soft rag. Should the coating of albumen have a disagreeable effect between non-gilded places on leather, it can be removed by means of sharp vinegar and dried with blotting paper.

It is scarcely necessary to remark that Italian pencil gilding

is most suitable for decorative work; modern taste favors various uses for the same, and offers numerous pretty designs. The difference of the pencils also renders the production of different effects comparatively easy, as but a little practice and skill are necessary to make this a delightful and also remunerative work.

### A NOVEL PORTIERE.

THE beautiful curtain in our illustration is painted in water and bronze colors on coarse linen. Our model is equally suitable for a portière or wall decoration, as it can be plainly stretched like tapestry, on stair landings, anterooms, etc. The pattern embraces luxuriant foliage amidst large waving poppies and hemlock flowers. The black leaves have the lights set on in gold, and the entirely gold flowers have silver lights.



The painting is done with a stiff brush; the colors must be laid on very thickly, and it is therefore advisable to bend the linen a little forward to prevent them running on the loose material. Instead of bronze color, the worker may mix gold and silver powder with bronze tincture, but as it dries very quickly only a little should be mixed at a time. The curtain has the full width of the material (rather more than a yard and a half) it is nearly three yards long, exclusive of the fringe (half a yard broad) made of the frayed out thread of the stuff regularly knotted together. For this purpose the threads are divided into groups, an inch apart, which are twice crossed and then simply knotted.

THE objection to pottery as mosaic in floors is its softness, so that it soon wears away under much traffic. Figure pictures, for a floor to be walked on, are a mistake, though they may be used as a center-piece to be looked at from above, and be surrounded by plants or flowers; but nothing can be more appropriate for internal wall decoration than figure subjects, or floral ornament in marble or tile mosaic; in either case it is permanent, and can be easily cleaned, and that in marble, at least, must be in low tone, for it can have but two colors of complete purity, white and black.

ENGLAND has got rich these last fifty years (remarked Professor G. Aitchison, A. R. A., in a recent lecture), by flooding the world with rubbish, so nothing can be more patriotic than having a piece of the best workmanship you can obtain put in your house, and by that I mean attached to the freehold, if it be your own, and let this piece be adorned by the hand of an artist, for his workmanship is transcendental, and, if possible, let it portray a noble example, or evoke a noble reminiscence, and be of such materials that it cannot well be sold or destroyed for the value of the material. A modeled terra-cotta frieze or panel is valueless except for the art, and has the very touch of the artist's tool upon it, and if you can get a painter to make it also beautiful with color, or have it enamelled in color from a painter's cartoon, you will have two of the highest forms of beauty to enjoy while you like, and you will leave the best of all possible heir-looms to your children, and to posterity, except a name for wisdom, courage, and integrity.